



03 design parameters

The design context is established within Design Frontiers: The Interiors Entity (DFIE). The DFIE is an initiative of the client organisation, The International Federation of Interior Architects/Designers (IFI). The final phase of the DFIE, The IFI Interiors Biennale 2013, will become the basis for the dissertation, with the IFI Interiors Declaration forming the core of the investigation.

3.1 THE CLIENT ORGANISATION

IFI is the international federating body for interior architecture/design organisations (IFI 2011). Powell (2011) explains that "IFI uses the terms 'interior architecture' and 'interior design' interchangeably, reflecting the practices in its member countries." IFI acts as a global forum for the exchange and development of knowledge and experience in worldwide education, research and practice regarding the interiors discipline. The organisation connects the international interior community in order to further the impact, influence and application of the discipline. They promote global social responsibility and raise the status of the profession worldwide.

IFI is a member of the International Design Alliance (IDA), a venture between three international design organisations. The IDA also includes The International Council of Societies of Industrial Design (ICSID) and The International Council of Graphic Design Associations (ICOGRADA). This alliance focuses on opportunities to further the design discipline, based on multidisciplinary collaboration.

3.2 THE INITIATIVE

DESIGN FRONTIERS: THE INTERIORS ENTITY

The IFI established DFIE to create a conceptual framework that unifies the discipline's many aspects. The initiative will aim to clarify the current disciplinary confusion within this framework (IFI 2011). The DFIE will culminate in 2013 with an international interior design exhibition, the IFI Interiors Biennale 2013. This event is seen as a platform to realise the DFIE framework. The Biennale will also create the opportunity to accommodate and communicate the growing interior design knowledge base.

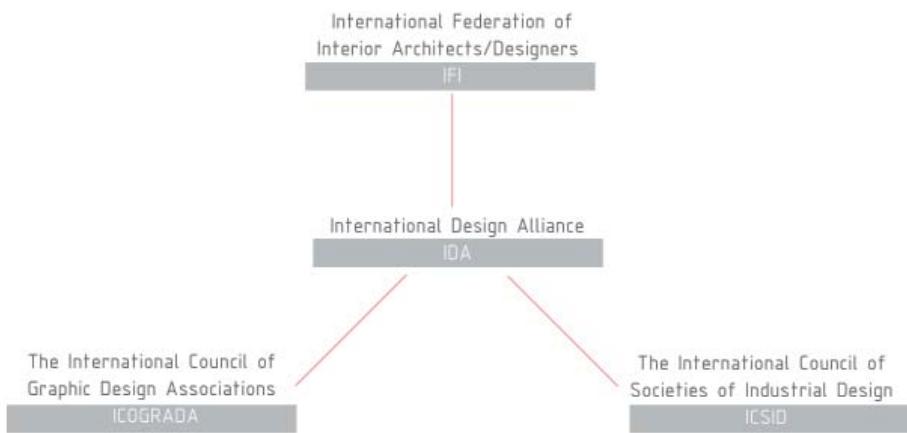


FIGURE 3.1 IDA structure diagram drawn by author

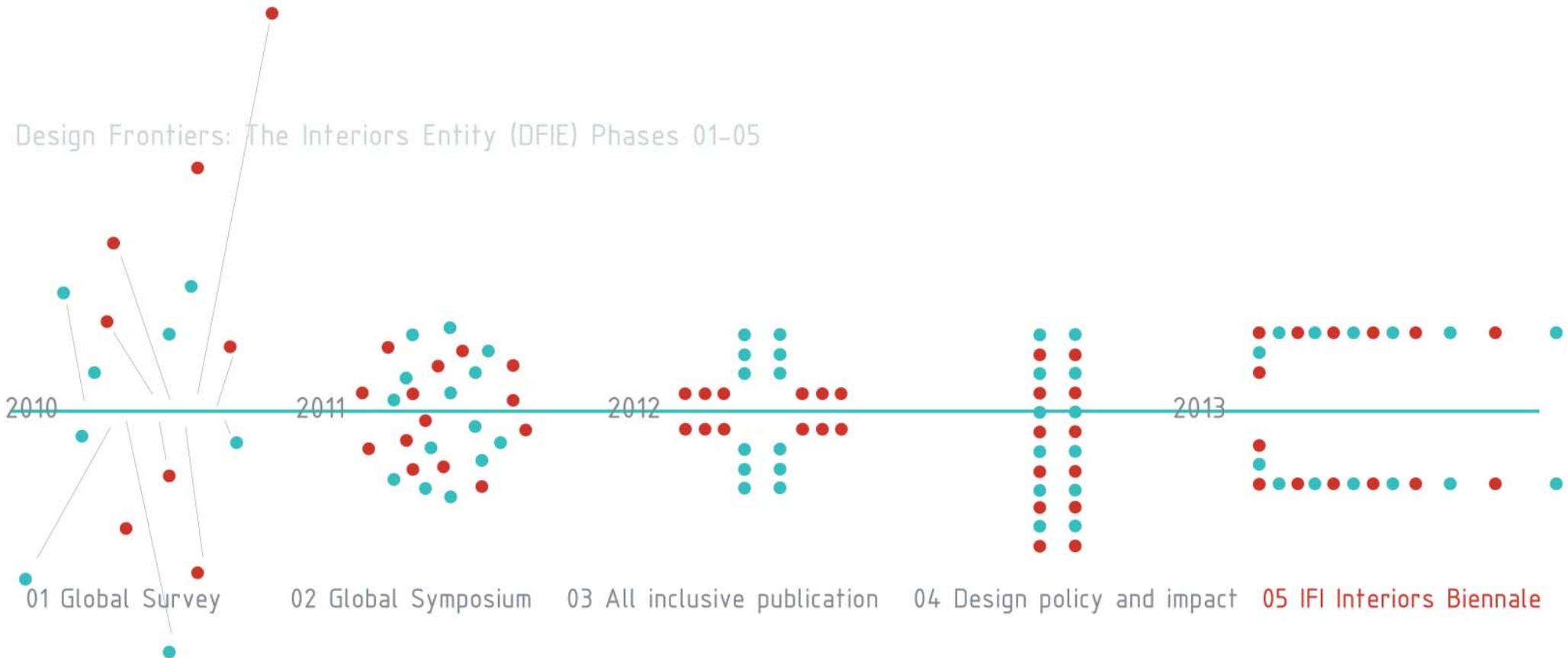


FIGURE 3.2 DFIE phases infographic by author



DFIE consists of five phases, namely:

PHASE 1: DFIE Global Survey

Participants from over 88 countries took part in regional think tanks or completed questionnaires and online surveys addressing the questions raised about the interiors discipline. The Global Survey sought to maximise a diversity of opinions through the collaboration of interiors practitioners with educators, students, manufacturers, suppliers, design media and promoters, and other stakeholders in each nation.

PHASE 2: The DFIE Global Symposium

The Symposium was held on 17–18 February 2011 in New York City. Leaders and strategic thinkers in the interiors field formed the delegation. Their purpose was to review the findings of Phase 1, which included the DFIE Global Survey, debating of core elements, discuss critical and unresolved matters, and arrive at conclusions to produce a consensus-based document, the IFI Interiors Declaration. .

PHASE 3: DFIE Publication Dissemination

IFI is currently in the process of producing Phase 3, which entails assembling and documenting all discussion material from the DFIE Global Survey and Global Symposium and incorporating this into a publication, entitled "*Design Frontiers: The Interiors Entity*". The report will be distributed throughout IFI's global network.

PHASE 4: Design Policy and Impact

Specific findings and conclusions, where relevant, will be brought to the attention of national and regional governments, possibly in the form of draft design policies related to the internally built environment. Similarly, outcomes can inform school and college curricula, which, in turn, may influence future practitioners, and be suggested for implementation across international professional practice.

PHASE 5: IFI Interiors Biennale 2013

The final phase of DFIE, the Interiors Biennale, will transform and visualise this core knowledge. Scheduled to coincide with IFI's 50th anniversary in 2013, the Biennale is designed to promote the clarity and relevance of the interiors discipline, as well as its essential nature and intrinsic role in society, through a series of events that inspire and inform both the public and design practitioners worldwide.

3.3 THE INTERIORS DECLARATION

The IFI Interiors Declaration is the culmination of DFIE Phases 1 and 2 and also forms the foundation for Phases 3–5 (IFI 2011). Composed of two parts, the Declaration consists of a preamble and a set of seven basic principle concerns. The preamble describes what the interiors discipline does. It is presented as a list of the several purposes of interior design.

The Declaration's preamble is followed by the seven core interior design concepts. The seven concepts are described through opinions and ideas which were collected worldwide. Powel (2011) describes this section of the Declaration as the foundation upon which the preamble rests. It states how the interiors profession and field achieve their purposes.

The Interiors Declaration has been translated into various international languages since its inception. To contribute to the IFI digital library and relate the Interiors Declaration to a South African context, the document was translated into Afrikaans (an instructional language at The University of Pretoria). The Afrikaans translation is used as prologue to the dissertation.



THE IFI INTERIORS DECLARATION PREAMBLE

“ It is the nature of humankind, not only to use spaces, but also to fill them with beauty and meaning. Skilfully designed spaces can arouse in us a sense of purpose, or a sense of the profound. In the spaces that are important to us, we experience not only a sense of place, but a sense of who we are, and of what we can be. Thoughtfully designed spaces help us learn, reflect, imagine, discover and create. Great spaces are indispensable for great creative cultures. They encourage connections between people, ideas and entire fields of thought.

As design professionals, our knowledge enables us to form spaces that respond to human needs. These human spaces are the domain of our competence, our passion and our work.

We use space responsibly. We practise our profession with the highest regard for engaging the world's economic and natural resources in a sustainable manner. We design for health, safety, well-being and the needs of all.

It is, after all, for Humanity, our ultimate client, that we design.

We shape the spaces that shape the human experience.

This is what we do, what we create, what we give.

It is how we earn our place at the human table.

It is why our work is important to our clients, to our societies and to ourselves.

It is the difference we make and why we choose this noble profession.”



**International Federation
of Interior Architects/Designers**
A Partner of the International
Design Alliance



THE IFI INTERIORS DECLARATION
SEVEN
CORE PRINCIPLES



1. VALUE

The profession provides leadership and utilises an iterative and interactive process that includes discovery, translation and validation, producing measurable outcomes and improvements in interior spaces and in the lives of the people who use them. This process delivers economic, functional, aesthetic and social advantage that helps clients understand the value of their decisions and enables better decisions that are beneficial to users and to society. It is recommended that the profession becomes a trusted voice and develops multiple research models in the context of physical, emotional and behavioural patterns of users.

2. RELEVANCE

The profession defines projects at their commencement, and champions human experience at all levels. Interior designers and interior architects synthesise human and environmental ecologies and translate science to beauty addressing all the senses. The practitioner listens, observes, analyses, improves and creates original ideas, visions and spaces that have measurable value.

3. RESPONSIBILITY

The responsibility of interior designers and interior architects is to define the practice and the required expertise, educate ourselves and the public, and to position ourselves in the public realm as experts in the built environment.

4. CULTURE

As a creative enterprise, interior design and interior architecture are a mode of cultural production. They are a place-maker that interprets, translates, and edits cultural capital. In a global world, interior design and interior architecture must play a role in facilitating the retention of cultural diversity.

5. BUSINESS

The profession of interior design and interior architecture provides value to the stakeholders. It improves well-being as a factor of economic development. It provides strategic thought

leadership, resulting in multi-faceted return on investment. Interior designers and interior architects advocate education for the ongoing benefit and awareness of the profession.

6. KNOWLEDGE

Theoretical, applied, and innate knowledge are fundamental to the practice of interior design and interior architecture. The confluence of environmental psychology and the science of anthropometrics are critical to the quantitative and qualitative knowledge that form the practice of interior design and interior architecture.

7. IDENTITY

Interior designers and interior architects determine the relationship of people to spaces based on psychological and physical parameters, to improve the quality of life.

INTERIOR DESIGN

RELEVANCE

+

RESPONSIBILITY

+

CULTURE

+

BUSINESS

+

KNOWLEDGE

+

IDENTITY

CONCLUSION

The study accepts the IFI Interiors Declaration as stated above, but also agrees with the IFI that it is to be perceived as a living document. The word 'declaration' in this instance is defined in open terms. It does not denote the creation of an autocratic or fixed document, but rather a starting point that can be built upon and amended as required through further clarifications and relevant developments in the discipline.

DFIE could have a fundamental effect on our understanding of the current state of interior design and its impact on related industries worldwide. Outcomes will ideally not only allow for the raised standards, elevated status and enhanced growth of the interiors discipline, but could also be capable of transforming into comprehensive design policy at a government level.



3.4 DESIGN BRIEF

The design brief is derived from published information and unpublished communication with the IFI. The IFI states that the Interiors Biennale 2013 will consist of a series of events and the host building should ideally be able to facilitate all these events (Powel, 2011). Events that will need to be accommodated include discussions, large and small scale presentations, as well as an interior design exhibition to promote the relevance of the interior design profession and its intrinsic role in society. Also, when considering a similar event, The Grand Designs Live 2011, the Biennale could expect 27,500 visitors over a period of three days (Grand Designs Live 2011).

In personal communication with Shashi Caan, current IFI President (2009 to 2011), she reveals that "at this moment [they] do not have any developed information to share. [They] are, however, certain that it will be designed to manifest (for physical experience) the IFI Interiors Declaration." (See Annexure A.) Furthermore, she states that their work together is to "deepen, strengthen and clarify the impact and potential of Interiors and the built environment."

As a reply to the dissertation proposal, Ms Caan suggests "experimenting, exploring and conceptualising the translation of the qualities of the Declaration into sculpted volumes."

The specific brief for this dissertation would be the design of a travelling introductory exhibit to the IFI Interiors Biennale 2013, focusing on the proposed inaugural host.